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PHONOGRAPH MONTHLY REVIEW

SEPTEMBER 1931

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Rare musical treasures used as album
set "fillers"

The Chopin Mazurkas

R. D. Darrell

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NOTES and ECHOES

COMPLETING our fifth year, it is a renewed pleasure to have the Columbia Company again represented in our advertising pages. In from the first issue of the P. M. R., Columbia's absence from the last three numbers left a discouraging gap.

Two other items of prime phonographic news: The rapid approach of the new long playing records to commercial release (the Philadelphia orchestra is rumored to have recorded Beethoven's Fifth on a single disc); the first examples of the new records may probably be expected during the fall or early winter. Second, the rumor that Stravinski's perhaps greatest work, the *Symphonie de Psaumes*, for orchestra and chorus, is shortly to be announced in a recording conducted by the composer. Given its first performance only last winter, this Psalm Symphony convinced many hearer that Stravinski had finally collected his full forces to write perhaps the most significant musical work of our times.

The merger between the Columbia and Gramophone (H. M. V.) companies in England, outlined in the May 1931 P. M. R., has now been consummated, and the new company has been named Electrical and Musical Industries, Ltd. Holders of certificates of deposit for American depository shares of Columbia will receive one new American share in the new company; a cash dividend of 56c a share, and a voting trust certificate for stock of Columbia Phonograph Company, Inc. (U. S. A.), at the rate of three one-hundredths share for each American share. Holders of American depository receipts for ordinary shares of Gramophone will receive one new American share of Electric and Musical Industries, Ltd., and a cash dividend of sixty cents a share.

A note by A. T. M. in *Musical America* for August tells of the notable work of the Music Division of the Library of Congress in utilizing phonographic and photographic devices for preserving American folk music in its archives. About 100 songs—taken principally on the Pacific Coast, North Carolina Mountains and Georgia swamps—have been recorded on discs, and photostats of many manuscript and printed songs have been photographed on non-inflammable film. Experiments are also being made with a "Telegraphphone" to record sound magnetically on wire.

Odd Sides

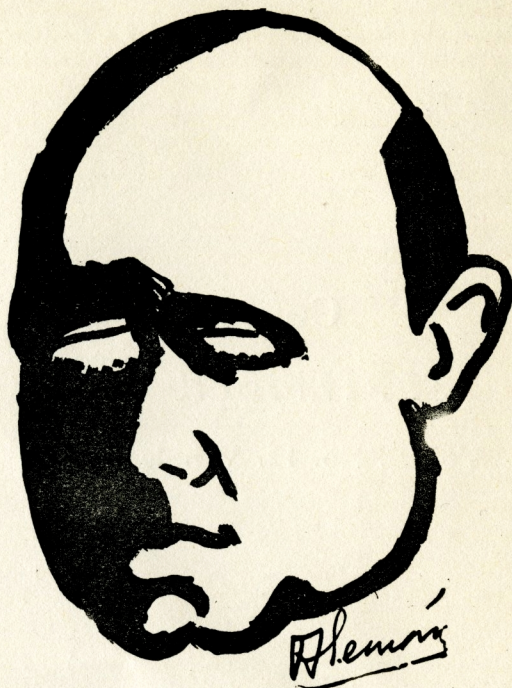
By KARL WENDELL

Unusual musical treasures used as "fillers" for album sets

WHEN ambitious manufacturers first ventured beyond single disc recordings (perhaps some of the phonographic historians can tell us the exact date), it was promptly discovered that a considerable proportion of musical works refused to fit into the convenient scheme of an even number of record sides. At first the last side of a work that occupied three, five, or seven sides was left blank, but by this time the double-sided record idea had penetrated the public consciousness so far that purchasers of the set were piqued at paying for blank record space. A "filler-in", "make-weight", or "chaser"—a short piece occupying only one side—was necessary to round out the set.

Naturally recording directors have consistently avoided issuing works in an odd number of sides whenever it was in any way possible to stretch or compress them to an even number. Among the early album set releases there are many instances of tempos grossly speeded up or slackened for this purpose. Often excisions are made in the music itself, or two partly filled sides are made to take the place of one full one. Such practices met with the condemnation they deserved, and today the odd side recording is usually—if not always—frankly faced as a frequent inevitability in album set recording.

At first the selections chosen for filling in were almost invariably standard pieces, war-horses available in many other recorded versions. The overture to the *Marriage of Figaro*, for instance, was a prime favorite, and still is an obvious choice. Off-hand I can think of no less than three times it appears on odd sides of American released albums: in the Blech version of the *Tannhäuser* overture (Victor), Gaubert's version of *L'Apprenti Sorcier* (Columbia), and the complete *Barber of Seville* album (Columbia). But the transcriptions of Rachmaninoff's notorious prelude and other popular piano works have almost disappeared. More and more recording directors seem to have allowed the conductor of the major work to choose the supplementary piece. Now, as a consequence, the filler-in is usually by the same composer as that of the larger work, or failing that the filler-in is a musical novelty of genuine worth, frequently unrecorded elsewhere. Almost invariably the odd sides are recorded by



Pablo Casals

the same artists who are responsible for the album set, but occasionally still—particularly in Germany—a soloist or small ensemble will respond to the "encore!" occasioned by the performance of a large symphony orchestra.

With the tremendous expansion of album set lists the number of odd side recordings has increased in like proportion until now a good sized library could be formed of them alone. But necessarily the major work gets nearly all the attention in catalogues, advertising, and even record reviews. The present article is written with the intention of partly remedying the neglect into which the pieces have been forced. Many of them rank with the choicest gems of phonographic literature; it is a shame that they should be buried in obscure corners of record catalogues.

In most cases the major work in the set is well worth acquisition, but in many instances an individual may not care for the larger work, or already possess another version that he finds preferable. But when the merit of the odd side really warrants it—and I shall quote many examples—the last record

only is a wise investment even although only one side will be played. Dealers dislike to "break" sets, but they can always order single discs from a set through their jobbers, and will do so on request. Considerable trouble is involved in obtaining odd side pieces when the whole album set is not wanted, but when the music and performance are unquestionably superb, that trouble is a pleasure to take.

I shall begin with pieces that are at present the only—to the best of my knowledge—or the best electrically recorded versions. Limiting the field for a time to orchestral work only, I think first of one of the most charming pieces of music and gracious recording I know, the exquisite Corelli *Sarabande* conducted by Arbos on the odd side of the Bach Suite in D (Columbia). Arbos has given us at least one other notable odd side recording: the Intermezzo from Granados' *Goyescas* (a hackneyed piece, to be sure, but played here exceptionally well). It comes with the Columbia set of *Scheherazade*. Another great favorite should be Schubert's *Rosamunde* Entr'acte played by Furtwängler on the fourth side of the third Bach Brandenburg Concerto (Brunswick).

More than any other conductor Koussevitzky, of the Boston Symphony (Victor) has selected odd side recordings of the utmost interest. Only one of the four to his credit is elsewhere recorded: the march and scherzo from Prokofieff's *Love for the Three Oranges* (with the "Classical" Symphony). The others are a simple, infinitely moving *Gymnopédie* by Satie (with the Ravel *Boléro*), a Debussy *Sarabande*, brilliantly orchestrated by Ravel (Moussorgsky's *Pictures at an Exhibition*), and perhaps best of all, the gracious variation, Apollo and Terpsichore, from Stravinski's *Apollon Musagète* (*Petrouchka*). The scoring is for strings alone, and for sheer, transparent loveliness of recorded string tone this odd side is unsurpassed by anything in recorded music.

Coates comes close to emulating Koussevitzky in the number and interest of the pieces he has chosen for fillers. Three are otherwise unrecorded: the rangy Dance of the Spirits for Earth from Holsts' opera *The Perfect Fool* (with Ravel's *La Valse*), Elgar's orchestration of a magnificent overture in D minor (with *Tod und Verklärung*), and a Beethoven Allegretto in E flat (with Beethoven's "Eroica"). The other four are Mozart's *Impressario* overture (with the "Jupiter" symphony), Tannhäuser's Rome Pilgrimage (*Tannhäuser* overture), and a transcription of Liadow's tinkling *Music Box* (Eight Russian Fairy Tales).

Short overtures, as indicated in several instances above, make excellent material for

odd side recordings. Unfortunately the tendency is not always to select some of the excellent unhackneyed fare that is available. The *Impressario* is a good choice; likewise Mozart's *Ideomeno* (with Kleiber's fine two-disc set of German Dances for Brunswick), Beethoven's *Ruins of Athens* overture (with Casal's H. M. V. version of the fourth symphony), Monteux's version (the best) of Berlioz's *Les Troyens à Carthage* overture (with the French H. M. V. discs of the *Benvenuto Cellini* overture), D'Indy's *Fervaal* overture (with Wolff's Brunswick version of Franck's *Chasseur Maudit*), and finally the sprightly *Abu Hassan* overture of Weber, which has been twice done on odd sides, first, and perhaps most characteristically by Hamilton Harty (with the Haydn "Clock" Symphony—Columbia), and later by Max von Schillings (with the Columbia recording of Weber's *Euryanthe* overture).

I omitted one interesting overture, Schubert's *Zwillingenbrüder*, for separate mention under the conductor's name, Alois Melichar. Melichar is Brunswick-Polydor's special appointee for odd sides. Instead of the album set conductor being called on to provide the "encore", Herr Melichar is called in and almost invariably succeeds in giving us something well off the beaten track. Besides the Schubert overture (which is issued with the Richard Strauss version of Mozart's G minor), he has also done a *Valse D'Amour* by Reger (with the *Bürger als Edelmann* suite), a Liszt orchestration of a Schubert Hungarian March (with Wagner's *Faust* overture), and the *Eugen Onegin* Polonais—a welcome variation from the perennial waltz (with Tchaikowski's *Capriccio Italien*). These are all Brunswick releases. Others—conducted by the scintillating Wolff—include a transcription of Mendelssohn's *Spinning Song* (with the *Midsummer Night's Dream* overture), Berlioz's *Rakoczy* March (with Brahms' *Academic Festival* overture), and the weird little musical fairy tale by Liadow, *Baba Yaga* (with Dukas' *L'Apprenti sorcier*).

For the Columbia Company Willem Mengelberg has provided the best odd side performances, all of them of the highest merit: the Adagietto from Bizet's *L'Arlésienne* (with Moussorgsky's *Night on Bare Mountain*), Tchaikowski's *Valse-Serenade* (with the brilliant Tchaikowsky fourth symphony), the scherzo from the *Midsummer Night's Dream* music (with the overture from the same incidental music), and a transcription of Beethoven's *Turkish March* (with the English Columbia *Leonora* No. 3 overture, not yet issued in this country. Other noteworthy Columbia odd sides are Gaubert's per-

formance of the minuet from Ravel's *Tombeau de Couperin* (with the Franck Symphony) and the Sicilienne from Faure's *Peléeas et Mélisande* suite (with Dukas' *La Péri*; Holsts' *Marching Song* (with *The Planets*), Schillings' *Version*—the best—of the prelude to Act II of *Die Meistersinger* overture (with his prelude to Act I), the *Cortège and air de danse* from Debussy's *L'Enfant Prodigue* (with Klenau's version of *Ibéria*), the *Firebird* Berceuse conducted by Pierné (with the *Roman Carnival* overture), finally two numbers from Sibelius' delightful *Karelia suite*, both conducted by Kajanus, the *Alla Marcia* with the first symphony, and the *Intermezzo* with the second.

Turning to Victor I find that Stokowski should by rights have been ranked with—perhaps even above—Koussevitzky on the merit of the odd sides of their album set recordings. Two of Stokowski's rank with the most precious of all recorded music: the *Entr'acte* from Moussorgsky's *Khovantchina* (with the *Firebird* suite) and the Bach Chorale—"Wir glauben all' in einem Gott" (with the *Secong Brandenburg Concerto*). Two others are nearly equally important: Eicheim's colorful *Japanese Nocturne* (with *Salomes Tanz*) and the finale—orchestra alone—of *Götterdämmerung* (with the *Rienzi* overture). This *Götterdämmerung* finale and Coates' performance of the Handel-Elgar Overture in D minor (with Strauss' *Tod und Verklärung*) are two excellent examples of instances where the major work in the set did not appeal to me, but where I thought so much of the odd side that I felt it well worth the cost of the last disc of the set.

Two of the best Toscanini recorded performances are to be found on odd sides: the enchanting Gluck *Dance of the Spirits* (with the Mozart "Haffner" symphony) and his inimitable reading of the *Midsummer Night's Dream* Scherzo (with the Haydn "Clock" symphony). Six other conductors boast one each. Coppola plays Molinari's orchestration of Debussy's *L'Isle joyeuse* with his *Ibéria* set, Rachmaninoff conducts an orchestration of his own *Vocalise* with his *Island of the Dead*, Goossens plays Bax's *Mediterranean* with his *Tintagel* records, Stock adds Glazounow's *Pas D'Action* to his fine set of Schumann's first symphony, Damrosch fills out his Gluck *Airs de Ballet* discs with his father's orchestration of the *Gavotte* from a Bach 'cello sonata, and Sevitzy leads his Philadelphia String Sinfonietta in a Bach *Arioso*, ek-ing out his set of Bloch's *Concerto Grosso*.

Leaving the orchestral field behind we find that the National Gramophonic Society of England has a virtual monopoly on the best

solo and ensemble odd sides. The gold medal assuredly goes unanimously to Kathleen Long for the last sides of her Mozart and Haydn piano sonatas. On the first she plays two charming pieces by Gottlieb Muffat and the gloriously vivacious *Tic-Toc-Choc* of Couperin; on the other she plays an air and variations by Rameau: two of the best odd sides in all recorded literature. The other N. G. S. piano fillers are nearly equally good, however: a Bach chorale, "Blessed Jesus here we stand," played by Ethel Bartlett on the last side of the Bach piano concerto in F minor, and one of the most interesting of the Debussy preludes, *Les sons et les parfums*, played by Barbour on the odd side of the Debussy violin sonata. Other N. G. S. odd sides: a magnificent Purcell fantasy played by the International String Quartet (Haydn "Sunrise" quartet), three charming Irish folk song transcriptions played by Barbirolli ('cello with a Vivaldi 'cello sonata), the andante from Bach's violin sonata in A, played by Fachiri (Beethoven violin sonata in G), and an odd *Danse de la Chèvre* by Honegger played by René le Roy (flute solo) on the last side of a Bach flute sonata.

There are several string quartet movements on odd sides that I shall pass over here as most of them are also available in complete recordings of the works from which they are taken. Several more piano pieces should be mentioned, however: Myra Hess' ineffably gracious performance of the *Rosamunde* ballet music (with her Schubert piano sonata for Columbia), and the Brahms Capriccio in B minor played by Lamond (Beethoven D minor Sonata—H.M.V.), De Falla's *Andaluza* played by Mme. van Barentzen (Nights in the Gardens of Spain—Victor), Brahms' *Ballad* in G minor played by Günter Homann (Brahms' Quartet in A minor—Polydor), Mozart's *Fantasia* in D minor played by Hirt (Hady's "Horseman" Quartet—Polydor), and the superb Chopin *Mazurka* in F minor played by Marguerite Long (Chopin Concerto—Columbia).

The above lists of course by no means completely cover the odd side recordings of all the available album sets. Many light pieces have been intentionally omitted, and probably many European works of genuine worth with which I am not familiar. However, I trust that I have named enough works of unquestioned excellence to accomplish the purpose of drawing appreciative attention to the wealth of phonographic music issued primarily as "fillers", yet by virtue of their intrinsic significance oftentimes equally or more important than the album set itself. Concert hall artists would do well to emulate the interest of these phonographic "encores."

Israfel Across The Gulf

By R. D. DARRELL

The Chopin Mazurkas (concluded from the August issue)

FIFTY-SIX mazurkas are commonly attributed to Chopin, but several of these are probably either the work of other composers or so slight as to scarcely warrant Chopin's signature. As a group they are paradoxically the most and the least characteristic of all Chopin's works. To elucidate: they are least characteristic in that they contain so few of the rubber stamped idioms and devices common to the pieces most closely associated with his name. Their rhythms, as described last month, are infinitely more resilient and invigorating than we find elsewhere in Chopin, and their melodies too are more cleanly cut, more angular and bitter-sweet than even those in ballades, scherzos, and other larger works, to say nothing of the frankly saccharine smaller works. On the other hand, they are characteristic in the stricter sense, exemplifying in pure form the most distinctive qualities of Chopin, not those which have made him the most popular of all keyboard writers, but those which will enable his fame to weather—at least in part—the revolutions in musical taste that are sweeping into discard the standards Chopin largely strove to write by and by which his compositions until lately have been judged.

In talking about the mazurkas I am of course generalizing. Naturally they vary widely. But the redeeming feature of even the slightest of them is that while they may be colorless, they are never sickeningly over-ripe. The simplicity of their construction reveals less flagrantly Chopin's deficiencies—in counterpoint, balance of interest between the parts, etc. And in these brief pieces he allowed his ingenuity freest play, pushing harmonic and rhythmic experimentation far beyond the limits with which he usually bound himself. Elsewhere his harmonic innovations are largely the result of elaboration of the ornamentation, dazzling passagework bound together by the damper pedal and forming the richly glowing atmospheric effects later exploited so thoroughly by Debussy. But inevitably, as both Chopin's and Debussy's cases prove, such tonal chiaroscuro, bewitching as it is on first acquaintance, soon loses its fascination, whereas the barer, more thoroughly radical experiments in the mazurkas—like some of those in Mozart's string quartets, or to cite a modern example,



Vladimir de Pachman

(from a caricature by Dr. Ricardo M. Aleman)

Bartok's settings of Hungarian and Roumanian folk tunes—retain all their savour and zest through countless repetition.

But to cite specific mazurkas. First those marked by their greater daring and larger construction, and to be ranked among Chopin's major works. Two in the Friedman set fall into this group: No. 17 in B flat minor and No. 26 in C sharp minor. The first caused the rapturous Huneker to fall into a super-ecstatic verbal tail spin: . . . "then follows a fascinating cadenced step, with lights and shades, sweet melancholy driving before it joy and being routed itself, until the annunciation of the first theme and the dying away of the dance, dancers and solid globe itself, as if earth had committed suicide for loss of the sun." A dangerous way to write about music, but anyone who pursues the kaleidoscopic rhythmic and melodic permutations and combinations of this enchanting dance can sympathize with attempt to clothe them in words. It cannot be done, and the futile effort points the greater glory of the tonal genius working purely and superbly in its own medium. The C sharp minor mazurka, Op. 41, No. 1, is of broader, sturdier construction, less ethereal and exotic, but perhaps even more powerfully invigorating.

Several of the other major mazurkas have been recorded: No. 21 in C sharp minor, played by Horowitz for Victor; No. 38 in F sharp minor, by Long for Columbia and Niedzielski for H. M. V. (also in an accoustical recording by de Pachmann for Victor); No. 35 in C minor, by Arthur Rubinstein for H. M. V.; No. 37 in A flat major, by Niedzielski. No. 21 is of particular harmonic interest. It

is one of the barer, muscular mazurkas, ending in a passage of consecutive harsh fifths and sevenths that give us an indication of what Chopin might have accomplished had he wooed the muses of sweetness and light less steadfastly. No. 35, despite Huneker's accusation that it is "composed with the head, not the heart, nor yet the heels," it has much of the forceful grip missing in such a popular favorite as No. 25 in B minor with its pleasant excursions to and from an insistent gracile tune. No. 37 with its masterly development of a single phrase is an elaboration of the popular mazurka in A flat, No. 31. No. 38 is considered by Huneker the finest of them all, and there is much to be said for his contention. Surely it is the most superbly formed, and in many respects the most tenderly moving of the dances. Delicacy, restrained power, exquisite clarity, and above all the sense of inevitability with which phrase follows phrase that marks the true masterpiece of any artistic period, make this mazurka representative of Chopin's finest creative flowering.

Three of the major mazurkas have not yet been recorded: No. 18 in C minor, Op. 30, No. 1; No. 32 in C sharp minor, Op. 50, No. 3—an almost Bachian work in its closely knit, fine-spun texture; and No. 36 in A minor, Op. 59, No. 1—one of the most originally conceived of the entire group.

Several of the minor mazurkas possess qualities that make them distinctive, notably No. 7 in F minor, that Friedman plays with such admirable masculinity and abrupt vigor; No. 10 in B flat, boldly chivalrous; No. 13 in A minor, one of my own favorites, a paintive, vacillating, desperately pathetic little work that has been the subject of many fanciful programmatic conjectures; No. 15 in C, with its curious experimentation in modal writing (as yet this mazurka is unrecorded); the brief No. 24 in C major, that precipitated the violent argument between Chopin and Meyerbeer—the latter claiming that it should be notated in two-four instead of three-four measure; No. 30 in G major, healthily good-humored; and No. 33 in B major (unrecorded), with its interesting decorative contrapuntal writing. Special interest is attached to No. 49 in F minor as the last composition penned by Chopin—a singular piece of morbid fancifulness that would have given grim pleasure to Poe and which certainly indicates as strongly as any music could the decadence and approaching dissolution of its author.

It is not my intention to conclude this hasty trial of the Polish Israfel by pronouncing a decision on the survival of his work as a potent musical force in the twentieth century.

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No one critic, speaking far more authoritatively than I, can hand down that verdict. I embarked on this return to Chopin to discover for myself—and I hope for some of my readers—whether our contemporary aesthetic trend is justified in dethroning Chopin from his high place among the immortals, whether anything could be salvaged from the wreck left by the healthy, but perhaps over-impetuous revolt against the romantic flowering in keyboard literature. I have satisfied myself—and again I trust some of my readers—that this revolt has so far only purged Chopin's works of their dross. Erase with a stern hand the slightest traces of sentimentality, of impotence, of affectation, and one still has left a small, but ineffably precious remainder that is ample justification of the frail Pole's claim to the voice of Israfel—one of the sweetest of all God's creatures. Musical evolution is not to be stopped. Perhaps its further sweep will destroy even this belief, but when it does one of our strongest links with the nineteenth century will be lost. Music's roots lie far deeper than in this luxuriant garden, but it is the soil in which we of the last two generations have been nurtured and the final transplanting will destroy something in us that can never be replaced. Even the purest of Chopin's beauty is evanescent; let us cling to it while we may.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires... Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters to CORRESPONDENCE COLUMN, THE PHONOGRAPH MONTHLY REVIEW, Box 138, Cambridge, Massachusetts.

A Searching Analysis

EDITOR, PHONOGRAPH MONTHLY REVIEW:

There was much good news contained in a very small space in the July announcement: the assurance that the P. M. R. would continue; the welcome tidings that Mr. Johnson has fully recovered his health and will again actively interest himself in the magazine (more power to him!); and the reduction in the subscription rate, not unusual course in these parlous times, even though it necessitates a more modest format.

Disappointing is the continued absence of Victor's and Columbia's advertising. In his survey of the book situation, entitled "Books," R. L. Duffus says "Publicity," which includes reviews, is more important than advertising, though it is closely linked with advertising. Certainly few book reviews would be published if book publishers did not support literary magazines and departments by purchasing advertising space." Victor and Columbia might well take this to heart because it applies no less to the phonograph. Unless they intend to give up the phonographic ghost completely it behooves them to realize that the P. M. R. is vital to their prosperity and they must do their bit to support it. This fact they must somehow be made to realize.

The letters in the July issue blame some old acquaintances for present phonographic ills. The necessity for advertising was emphasized by "Observer" over a year ago, while lower prices have been demanded, and poor service complained of periodically as far back as my file reaches—four years. Today these points unquestionably assume greater importance than ever.

Last summer the New York "Times" summarized an article from the Berlin "Vorwärts" analyzing the reports of several phonograph companies which had declared 20% dividends. The "Vorwärts" was quoted as follows: "the big companies in Germany, like those abroad, did not consider it necessary to lower the extortionate prices in 1929, and exploited the culture hunger of the masses to the limit. . . . But the disk manufacturers, who are still riding a very high horse today, ought to know that every bow drawn too taut is bound to break!" The bow has broken. To what extent high prices are responsible is of course a debatable question.

Mr. Franck, on the basis of 20 years' experience, including that of accounting specialist, recommends purchase of modern reproducing equipment and the buying of records almost to the bounds of extravagance, in short generous support of the trade in a

financial way. Does Mr. Franck give this sort of advice to the companies for which he acts as accounting specialist? I doubt it. It isn't sound. It is Mr. Franck the dealer, not Mr. Franck the accountant speaking. Mr. Darrell in the June issue well stated that the public is discouraged by the constant parade of "perfect" machines, not only rendered obsolete so quickly by "super-perfect" models but also turned into white elephants for the purchaser by radical price reductions shortly after their introduction. And is it not perhaps because when phonography was on the crest of the wave we bought too generously that now the inevitable reaction has come? The remedy is in extending the market, not in taking more from the same pockets. In this connection "Observer" was on much solid ground in the April 1930 issue, wherein he advised more careful purchasing rather than increased purchasing. What phonography needs more than anything else is stability, whereas Mr. Franck's advice points in the opposite direction. As to the remainder of his letter as well as those of the other contributors one can only remark, "sad but true."

The chief cause of the present plight of the phonograph is certainly the radio. Eliminate it (an impossibility of course) and the phonograph would again come into its own, depression or no depression. That must be faced first of all. The radio's big advantage is its ease and simplicity of operation. Turn a knob or two and then—one doesn't even have to listen to it! It makes such an ideal accompaniment to a game of bridge, to conversation, dinner, or what not. The public is lazy. It takes the line of least resistance. This a dealer tells me is an important cause of the decline of interest in the phonograph and it sounds plausible. All the petty annoyances of the phonograph are eliminated: needles, handling, dusting and filing records, not to mention selecting and buying them, etc., etc.

And right here some inventive genius should be applied. Is it impossible to devise a simple, semi-permanent needle? The latest, the Burmese Colour Needle, requires the greatest attention of any. The Edison-Bell needles, excellent as they are, cannot be used indiscriminately, and even slightly warped records soon put an end to their usefulness. Cannot a record be produced that would be, if not unbreakable, at least non-warpable? How about a practicable long-playing record? The phonograph, technically at least, is *not* keeping up with the times.

What has aggravated the situation is the unholy alliance between the radio and the phonograph. From the standpoint of the latter, it may have been a case of "united I stand, divided I fall," but actually the interests and aims of the two are far from identical. Mr. Franck undoubtedly has placed his finger on a sore spot in suggesting that the powers controlling radio are not giving the phonograph end of their business a square-deal. The latter has become merely a by-product, and probably an annoying one. The attitude of the companies is showing a dangerous tendency towards that which was so roundly berated

in the Edison people when they withdrew from the phonographic field.

The makers and sellers of phonograph records should have something of the spirit of publishers and booksellers. The latter, no more than the former, can survive without some degree of financial success, but they do not worship the dollar sign to the complete exclusion of artistic and aesthetic considerations, but find part of their reward in these latter. Whether the phonograph divisions of the present large commercialized corporations can maintain the degree of independence necessary to a similar attitude begins to seem doubtful.

No one, however, would yet claim that the phonograph has become obsolete, but it must realize what its proper field is and devote all its attention to cultivating it. In this connection is the broadcasting of popular records really so serious a matter? Doesn't the real trouble lie in the fact that all the nationally known dance orchestras broadcast in the flesh and can be heard, some of them, at most any hour of the day and night? Since they all play the hits of the day, the desire to own these on records is effectually filled. The same is true to a less extent of popular vocal entertainers. If the financial success of the record companies depends on this type of record then the prospects are gloomy indeed, because here the radio is pre-eminent and is likely to remain so.

To talk of applying a Lambert Listerine advertising campaign to the selling of records is to ignore completely the difference between the two commodities. Any one who, after buying Listerine, is free from a sore throat and fails to see his friends whispering behind his back and eyeing him askance, may assume its efficacy and become a permanent user of the product. Not so with records, especially if we must leave the popular type out of consideration. Only those customers will come back for more (granting the first sale) who are able to appreciate what the record contains.

Consider also how many people attend opera, concerts and recitals, not for the musical worth, but for the glamour, the personalities, the social aspect. The phonograph on the other hand can and should reach a large audience who lack either the means or the opportunity to attend flesh and blood musical events, but who find their chief pleasure in hearing good music competently performed. The true phonophile, actual or potential, is *ipso facto*, a genuine music lover. Every effort should be put forth to reach this individual. He is the salt of the phonographic earth. At the same time the record companies should—as Mr. Lewison suggests—resume their national advertising and take advantage of the public craving for personalities by featuring the fact that the favorites of the concert stage can be heard at pleasure in one's own home via the phonograph.

The physical alliance between the radio and the phonograph also has some grave perils as should now be clear. In May 1930 "Observer" confidently asserted that "the instrument of today is conclusively accepted to be the electrical radio-phonograph combination." But where is that instrument today? Do the manufacturers advertise it? Does the public buy it? On the contrary, it has been a failure commercially. Even without the depression the price

would have been too high to give it general distribution. I pointed this out a year ago in a letter to the Correspondence Column (unpublished) and urged the marketing of a good acoustical phonograph at reasonable price as a means of increasing record sales. The validity of my stand seems to be just now penetrating the general consciousness and demands are being made for cheap electrical phonographs and pick-ups.

But would either fully solve the problem? As to the pick-up, every one does not want a radio and to be forced to buy one in order to play records would be as absurd as to be obligated to attend the movie places for a week in order to see a play on the legitimate stage. A cheap electrical phonograph would fill a need. However a group of radio manufacturers recently estimated that there are about four million potential buyers living in homes not wired for electricity. Are there no possibilities here for the phonograph? Certainly not unless a reasonably priced acoustical phonograph is available for those who want no radio.

The anomalous situation of recording companies expending huge sums in monthly record releases without having standard, reasonably priced and generally available media for their reproduction needs to be promptly corrected.

Denver, Colorado

H. E. KLEIST

Piano Recording Suggestions

EDITOR, PHONOGRAPH MONTHLY REVIEW:

With the great advances which have recently been made in the recording of the piano, has come the recording of many of the world's great masterpieces of piano literature.

In spite of the present wealth of recorded material, there remain several outstanding compositions which are not yet to be found in any record catalogue. I would therefore like to suggest some material which, if recorded by capable artists, would add greatly to the educational importance of the modern phonograph.

The suggestions follow:

BACH: Chromatic Fantasia and Fugue; Fantasia and Fugue in A Minor (two pianos).

BACH-LISZT: Fantasia and Fugue in G Minor.

BEETHOVEN: Sonata, Op. 31, No. 3.

BRAHMS: Sonata in C Major; Intermezzi (complete).

CHOPIN: Polonaise in C Minor, Op. 40, No. 2; Scherzo in E Major, Op. 54; Rondo, Op. 72 (two pianos).

CESAR FRANCK: Prelude, Aria, and Finale.

GRIEG: Sonata in E Minor, Op. 7.

HANDEL: Suite in D Minor.

MENDELSSOHN: Variations serieuses, Op. 54.

SCHUBERT-LISZT: Hark! Hark! the Lark!

SCHUMANN: Toccata, Op. 7; Kreisleriana, Op. 16.

WAGNER-LISZT: Spinning Song from "The Flying Dutchman."

Recordings of these compositions I am sure would appeal to serious musicians and students, and it is hoped that the recording concerns will make use of this list to a more or less degree in planning their future programs.

Wilkinsburg, Penna.

DONALD F. ROHRER

The Highest Tribute

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In renewing my subscription for THE PHONOGRAPH MONTHLY REVIEW, I feel that the mere payment of the subscription price does not sufficiently express my appreciation of your magazine. What appeals to me particularly therein is the civilized mind which is brought to the consideration of music, in relation to the quality, conduct, and affairs of life.

To realize and communicate the distinctive quality and worth of Delius, and of Sibelius, at once different and supplementary, as you have done, is to exemplify finely I believe, the comprehensive character of the cultured and enlightened spirit.

Also, I should like to mention my admiration for the general tone of your articles, that of an appropriate seriousness and fairness, without the least trace of sentimentalism or superciliousness.

This note is merely for the purpose of expressing my sense of communion of interest and of gratitude.
St. Louis, Mo. J.D.H.

A Phonographic Miscellany

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It is always a pleasure to read your engrossing magazine and this month is no exception. The issue has, in fact, gained by the change in size and layout and only needs the advertising of the two large companies to make it complete again. I wonder if they realize how they are hurting their business by not keeping before your subscribers?

I deplore the recording repertoire especially as regards the neglect of some of the truly great art songs, but I don't blame the companies anymore. After all they must meet expenses or shut-down, and I defy anyone to be altruistic in the fact of the "cold, cruel" facts.

If the public doesn't buy the more unusual, the more interesting recordings, they can't be made. I have an amusing and exasperating contact with a group of college students, who have much money, a tremendous idea of their own culture and knowledge and little if any real appreciation of music. They are the type that think the *Egyptian Helen* is wonderful, have never heard of Loewe and Wolf, wouldn't buy them because they're not loud enough, marvel at Rachmaninoff and shun Sibelius because he isn't smart, pretend to like all Bach, without knowing that he, like all of the greatest composers had his off-moments, too. Their idea of a phonograph is everything full forte, or louder, with no respect for musical values whatever! Use a Burmese needle which so completely eliminates surface noise, and they can hear no difference. Play *Salomé's Dance* to them and ignoring the fact that it is a succession of themes, they search for a hidden meaning. This is the sort of thing that makes record buying suffer, because they have large buying power, don't know enough about the classics to purchase them satisfactorily, and refuse to know about the caviar because they haven't brains enough to understand it.

"Jean-Louis" speaks most feelingly for *Les Préludes*. Ten years ago I, too, would have felt the same way about them. However I heard Mengelberg stride them so often (and he was incomparable), that performance by Fried gives no thrill. And they

do pall after a time. As far as the estimable Mr. Stock is concerned, I admire him intensely, but the fact that he plays them each year does not surprise me and that's exactly the way his conducting affects me, too: repetitious, uninspired, but splendid musicianship.

I feel much more strongly, however, about the comment on the *Otello* excerpts. Madame Melba was a very great coloratura soprano. The perfection of her song was and is, a tradition. One quality which the most sanguine of her admirers never accused her of was for lack of a better term, feeling. Heifetz always affects the same way: glorious technique, the acme of execution, but where, oh where is the warmth, the glow, the passion that one hears in other violinists?

I heard Madame Melba's record of this scene. They were, indeed, beautiful, but the Desdemona of Shakespeare and Verdi was of entirely different calibre. Miss Ponselle's voice is one of its kind. Madame Rethberg's vocal method makes her voice and art unique. They interpret a living creature, of flesh and blood. If I should mention the ideal for this scene it would be the Raisa of ten years ago, but we can't have everything. Welcome you are "Jean-Louis", to your Melba and her icy perfections! I'm still for the Rethberg-Ponselle's.

Pemberton, Mass.

RECORD-LOVER

Record Publicity Campaign

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Is it too much to hope that recent criticism of the recording companies' lack of energy in promoting the sale of records is in part responsible for the RCA-Victor Company's change of policy, as described in the August issue of the *Radio Music Merchant*? Whether or not the unsparing candor of recent issues of the *Correspondence Columns* is responsible or not, it is highly gratifying that dealers once more are to be given support that indicates the manufacturers think selling records worth the time and trouble.

Says the *Radio-Music Merchant*: "... A new record merchandising policy and promotion campaign by the RCA-Victor Company . . . is expected to produce a revival in records comparable to the spurt induced in 1926 by the introduction of electrically recorded music.

"This summer will witness the start of a High Spot newspaper advertising campaign in 230 newspapers published in 205 population and market centers of the United States, devoted entirely to records. It is planned to use numerous small ads, several of them appearing in any given issue of a newspaper. . . . Back of these campaigns will be spot broadcast programs, featuring "teaser" excerpts from the latest releases.

"Advance releases of the latest recordings sent to music and dramatic critics of more than 85 newspapers to some 25 magazines, and to student critics in college towns for review and comment will secure a tremendous amount of publicity. . . . Distributors in many sections of the country have reported a tremendous increase in record sales and are looking forward to a rapid re-establishment of this profitable business."

Marion, Virginia

STAVIN CHANGE

Reviews of New Records

Special reviews of larger works / classified reviews of domestic releases

lists of new European releases / current importations

Mozart G minor

MOZART: *Symphony No. 40, in G minor*, played by the CHICAGO SYMPHONY ORCHESTRA conducted by FREDERICK STOCK. VICTOR Musical Masterpiece Series M-109 (3 D12s, Alb., \$6.50).

Between June 17 and August 10, 1788, three years before malignant typhus brought him to a swift end, Mozart decided to neglect his cherished billiards and skittles. Sustained largely by copious draughts of punch, regaled by Frau Mozart's entertaining stories, he improvised at his piano day after day, and feverishly set down night after night his three last and greatest symphonies: the brilliant symphony in E flat (finished June 26); the rich symphony in G minor (finished July 25); and the lofty symphony in C major with fugue ("Jupiter"). Frau Mozart's calm explanation that "he wrote music as easily as other people write letters" lessens no whit the wonder of everyone else at his astonishing feat.

Because it alone, of sixteen symphonies between 1773 and 1788, is in the minor key, many have taken the symphony in G as an expression of sorrow. If so, it can hardly be a subjective analysis of personal sorrow; it is so objective, so direct, it must be taken as a description of Sorrow personified. But whatever it may "mean," it has always been a musicians' delight. Mendelssohn especially admired it; Schubert claimed to have heard angels singing in it; Beethoven is supposed to have orchestrated it from a piano score. Mozart himself thought so highly of it that he revised the original score after a second performance, adding 2 clarinets to the small orchestra of strings, 2 horns, flute, 2 oboes, and 2 bassoons.

Victor does well to replace the Sargent version of the G minor in its catalogue. Made in the early electrical days and with an inferior orchestra, the Sargent set was quite unworthy to be placed with the Blech version of the E flat symphony and Coates' performance of the "Jupiter." Stock's reading is quite different from either of the other two existing versions. Bruno Walter's (English Columbia) has been highly praised, but evidently suffers from recording defects which have prevented the American Columbia company from issuing it in this country. Richard Strauss' (Brunswick—reviewed in the November 1930 P. M. R.) is cast in more sternly classical mold than the Chicagoan's warmly romantic reading. Stock is the kind of man who would probably rather be called conscientious than temperamental, correct than inspired. Aply, with considerable dignity, he draws from the score all of its German, almost nothing of its Italian spirit. He lacks the excessive grace of Toscanini—as shown in the recording of the D major Symphony—but he contributes an energy

which Mozart is too often forgotten to have possessed. The result is sonorous, vibrant.

The first movement, *allegro molto*, occupies both sides of the first record; and the one repeat is observed. Perhaps there is too marked a change in attitude between its outspoken first theme and tender, melodic second theme; and perhaps the re-entry into the first theme is rather harsh; but the juggling of bits of the first theme among members of the strings and woodwind is beautifully clean-cut.

Repeats are not observed in the *andante*, which occupies the two sides of the second record. Some scrupulous listeners, who may desire to carry out the repeats on their own accounts, may regret that the second division is begun on the end of the first side, thus making the operation difficult. It would apparently have been possible to allow each section to occupy a side by itself. The *andante* is executed with great control and feeling, easily the best movement in this version.

The minuet, occupying the first half of the third record, is luckily not played too fast. Many conductors forget that the minuet is among the world's slowest dances, and they tend to speed up the tempo for concert purposes to a point of absurdity. The repeats are observed; but in the 22nd bar of the second section the orchestra breaks off in order to repeat, instead of continuing to the 28th bar, where Mozart placed the repeat marks. On repetition the section is played to the end, with the last six bars thus forming a sort of coda. The procedure may do no harm; certainly it is unaccountable. Stock gives the minuet a bitter, ponderous interpretation, somewhat invited by the stubborn syncopation of the theme; the trio he handles in a happier manner, taking a bit seriously its intentionally clumsy humor.

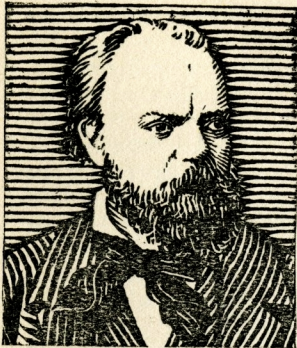
In the fourth movement, *allegro assai*, occupying the second side of the third record, the orchestra is faithfully nimble. The woodwinds stand out in clear contrast to the strings. On the whole—and in its way—an excellent performance. The tone of the orchestra is rich; the recording first rate—equalling, indeed, Victor's superlative recording of Moussorgsky's *Pictures at an Exhibition* as played by the Boston Symphony Orchestra. And so, for all except those who must have a willowy, effeminate Mozart, we have a really fine rendering of this "work of art exhausting its topic," as one critic described it. "Considering it as pure art," according to another, "it is hardly worthwhile to ask whether the world possesses anything more perfect."

WILL T. BRADLEY

Two sectional releases by Dr. Stock and the Chicago Symphony Orchestra—Stock's own *Symphonic Waltz*, the march from "*Tannhäuser*" and *Prelude to Act III of "Lohengrin"*—are reviewed on the last page.

COLUMBIA MASTERWORKS*

— New Issues —



DVORÁK: Quintet in A Major, Op. 81

DVORÁK'S unrivalled gift of melodic invention has made of this beautiful quintet a thing to be simply listened to and enjoyed without thought of musical form or technique (as music ought to be enjoyed). This is the one and only piano quintet written by the great Czech and dates from some years before Dvořák's sojourn in America where he composed his famous Symphony From the New World and his "American" Quartet. It exhibits the composer in one of his most amiable moods, while at the same time it has its moments of impassioned earnestness. Its animation and extraordinary graces of style communicate themselves to both player and listener. Dvořák's innate simplicity is apparent throughout, for all the

impetuous rhythm and passion of the material. The piano part is one of notable brilliance and effectiveness.

Masterworks Set No. 161

DVORÁK: Quintet in A Major, Op. 81, for Pianoforte and Strings

Léner String Quartet (Léner, Smilovits, Roth, Hartman) and Olga Loeser-Lebert
Four twelve-inch records with Album, \$6.00

BEETHOVEN: Sonata in A Major (Kreutzer). A new and intensely brilliant performance of one of the most celebrated of all musical works—the Beethoven "Kreutzer" Sonata. Though dedicated by Beethoven to "his friend R. Kreutzer" it was written for a famous Mulatto violinist, Bridgetower, and first played by the latter from manuscript with Beethoven himself at the piano. Later a quarrel between the two led to the erasure of the original dedication and the substitution of Kreutzer's name. Kreutzer is said never to have played it. However that may be, the sonata itself is patently one of the great inspirations of music. From first to last it is stimulating, melodious and refreshing; it is filled with life and movement; it is pure, spontaneous, creation. The sonata as a musical form is the most abstract of all. Having neither program nor title to indicate its nature or mood, it approximates more closely to "absolute" music than any other form. It is the glory of such works as the Kreutzer Sonata that with these austere limitations they should possess such an endless human appeal.



Masterworks Set No. 160

BEETHOVEN: Sonata in A Major (Kreutzer Sonata) Op. 47, for Violin and Piano

Bronislaw Huberman and Ignaz Friedman
Four twelve-inch Records, with Album, \$8.00



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"Magic Notes"

Columbia Phonograph Co., Inc., New York City

Beethoven 9th

BEETHOVEN: *Symphony No. 9, in D minor* ("Choral"), Op. 125, by the BRUNO KITTEL CHOIR and the STATE OPERA ORCHESTRA, BERLIN, conducted by OSKAR FRIED. BRUNSWICK Album Set No. 31 (7 D12s, Alb., \$10.50).

The soloists are LOTTE LEONARD (soprano), JENNY SONNENBERG (contralto), EUGEN TRANSKY (tenor), and WILHELM GUTTMANN (bass).

Brunswick deserves high praise for the speed with which it has built its fine Beethoven catalogue. The Fried version of the 9th symphony adds another and vital link in the chain. While not exactly a new recording—it was first listed in the 1929 Polydor catalogue—it has the advantage of several years of recording progress over the Weingartner and Coates versions, and in consequence its recording superiority is strongly marked. Granting even a reasonably competent performance, the mechanical edge gives this set a rating of best available version. Fried's reading, however, is rather better than reasonably competent. Naturally it isn't the performance we get from Toscanini or Koussevitzky at their best, but barring the unlikely appearance of these on discs, Fried's will be hard to surpass for all round effectiveness.

The playing here reveals Fried's best qualities well to the fore. His scherzo lacks an over-abundance of energy, his adagio is not superlatively expressive, nor is the performance as a whole to be characterized as "heaven-storming." But—and better for the present stage of recording—it is a thoughtfully conceived, well balanced reading, played with a careful eye to precision, tonal and pitch felicities. Nor is the heroic nobility of the work lost sight of. Sensationalists will find little in it to excite them, but the poised, unaffected, thorough way Fried and his musicians go about their business makes the work an eminently satisfactory one. Considering the fact that one's imagination plays considerable part in the finale's "coming off" even in concert it fares surprisingly well on these discs. The chorus shouts with the inevitably over-emphasis, but the part singing is reasonably clear, and the soloists—particularly the manly baritone and the highly heroic tenor—offer little opportunity for carping criticism.

Although recorded on fourteen sides in contrast to the sixteen taken by both Weingartner and Coates, the score is uncut. A brief but highly pertinent annotation leaflet (with a translation of the text) accompanies the album.

R. D. D.

"Kreutzer" Sonata

BEETHOVEN: Sonata in A major, op. 47 ("Kreutzer Sonata"), played by BRONISLAW HUBERMAN and IGNAZ FRIEDMAN. COLUMBIA Masterworks No. 160. (4D 12s, with alb., \$8.00)

This set makes the fifth electrical version of the *Kreutzer* available under domestic labels, and, so far as I am able to judge, it is, in spite of certain defects, likewise the best. If there be any who for some reason have been holding back from buying the work, here is their opportunity. It is scarcely probable that this version will soon be supplanted, from the simple fact that no more are likely to be released for some time to come.

On hearing these records, one's attention is not attracted primarily to the tonal beauty or technical perfection of the execution, but, especially in the first movement, rather by the freshness and verve, which make every bar seem alive. As a rule, in hearing the sonata, I have been conscious of the fact that it was old music, into which the performer was trying to put a new twist, or struggling to save from sounding trite. But these artists are apparently not concerned with this difficulty at all. There is a dash and gipsy-like fire to the whole of the first movement, for example, which at first hearing made me quite forget that I had thought that the music belonged to an aesthetic in which I had no further interest. This gipsy impression is heightened by the extreme languor infused into the sudden *ritardando* passages in contrast to the preceding abandon.

I can imagine no way of playing which could make the sentimental meanderings of the second movement ring true, but initially Huberman's considerably less "salon" manner than that of Thibaud, for instance, is at least an improvement. A destructive facility seems to overtake him in the second variation, however, which is thus quite ruined. In the *Finale*, Friedman lets Huberman set the pace—the opening chord of the piano alone is decidedly weak, but the two soon get under way. At times there is, perhaps, a tendency toward noisiness and overemphasis—although this is no doubt somewhat due to the recording. The first movement is indubitably the most excellent of the three, and chiefly entitles the set to high praise. The recording is a notable feature. While it must be confessed that distortion is not always absent, and that it is not always quite kind to Huberman's tone, there is a richness and fulness about the piano and a brilliance to the violin which make for a very successful effect. Among other things the *pizzicati* in the first movement which have, in previous versions, tended to be very much obscured, are here in no wise slighted.

Dvorak Piano Quintet

DVORAK: *Quintet in A major*, op. 81, for piano-forte and strings. Played by the LENER STRING QUARTET and OLGA LOESER-LEBERT. COLUMBIA Masterworks No. 161 (4 D 12s, with alb., \$6.00).

This new set will serve to replace the early N.G.S. edition of the same work played by Ethel Bartlett and the Spencer Dyke String Quartet. The pianist in the present case will be remembered for her notable work with the same quartet in the Columbia Brahms Quintet three years ago.

Certainly no one will accuse this work of being a great one. Its charm lies chiefly in its being for the most part completely agreeable and lacking in any harshness or unpleasantness of mood. As R. D. D. remarked in his earlier review "the work itself is curiously and rather indiscriminately reminiscent, and the strong traces of Mendelssohn, Schubert and Brahms are easily observable."

The first movement opens rather attractively, but the attempt at a dramatic and large-scale development seem to me a failure. Certainly the themes are not made to be cast into the heroic mould which the composer affects for his barn-storming *coda*. The first violin by the peculiarities both of his tone and of

his playing needlessly sentimentalizes many of the passages allotted him. The second movement, *andante con moto*, is termed a *Dumka*. The opening mood is elegiac, and is very appropriately played, but this gives way in the succeeding interlude to a lighter vein, only soon to return to the first. The theme partakes of the qualities of a folk song or dirge. The interludes increase in vivacity, making the contrasts stronger. The *Scherzo* with its contrasting *Trio* is unusually intriguing and attractive. The *Finale* is agreeably Schubertian.

On the whole the performance seems an excellent exposition of the work. As is natural, sentiment is the most important point, and this is sufficiently present, usually without becoming cloying. The recording is very good, with first honors to the piano which continues the tradition of the perfection we have been led to expect from Columbia in this respect. A noteworthy feature is the way in which the leading voice, or instrument, of the moment is emphasized, while the other four sink almost into obscurity.

ROBT. H. S. PHILLIPS

La Valse

RAVEL: *La Valse*, choreographic poem, played by the LAMOUREUX ORCHESTRA, PARIS, conducted by ALBERT WOLFF. BRUNSWICK 90186-7 (2 D12s, \$1.50 each).

There are at least two schools of thought concerning this modernist treatment of the Viennese waltz idiom. One school holds that the "choreographic poem" describes (though somewhat subjectively, through the eyes of a modern) with a tragic irony the lords and ladies of the doomed Second Empire (1855) dancing in an immense ballroom, under the blaze of great chandeliers, with at least one discerning person crying in anguish: "We dance on a volcano." The other school, while admitting that Ravel may have had some such idea in mind—for he vaguely conceived of a dance-production—holds nevertheless that in spite of his "program" he has produced only the apotheosis: giving in effect the evolution and birth of the waltz and evoking its spirit in a wild, ecstatic orgy before he allows it to burn itself out.

The Columbia version, conducted by Philippe Gaubert, pretty well satisfies the first school: however glorified in abstraction the Waltz may be, one is never allowed to forget that after all Viennese society is dancing to its stirring rhythms. The Coates-Victor version, on the other hand, translates the music into a sort of Outline of History. First there is Chaos; along comes the Creation and gradually civilization develops its crowning achievement: the Viennese Waltz.

Wolff, in the present Brunswick version, takes a middle course—considerably to the surprise of those who expected him to emulate the dynamic Coates. The Wolff performance is planned without the angularity and singleness of purpose that marked Coates'. Yet it is not the purely waltz reading of Gaubert. Wolff sees the work simply as a brilliant orchestral fantasy, and in his performance subjugates everything to the demoniac climax at the end. In short, the new version neatly rounds out a trio of widely differing phonographic settings. Gaubert's is an admirable waltz, Coates' an admirable choreographic poem, and Wolff's a no less admirable virtuoso concert work.

W. T. B.

Patience

GILBERT AND SULLIVAN: *Patience*, complete opera in two acts, performed by the D'O'LY CARTE COMPANY, London. VICTOR Concert Series Set C-14 (10 D12s, Alb., libretto, \$15.00).

Colonel Caverly	Darrell Fancourt
Reginald Bunthorne	George Baker
Archibald Grosvenor	Leslie Rands
Lady Jane	Bertha Lewis
Patience	Winifred Lawson
Conductor	Malcolm Sargent

The pleasant task of reviewing one of the D'O'ly Carte-Victor Gilbert and Sullivan sets is one I approach with avidity tempered by some timidity. The pitfall is so convenient to over-praise,—not, in a sense that these works actually can be praised too highly, but their praise may be so complete as to lose its conviction. However, I shall assume that my readers have already heard the earlier issued *Pirates*, *Pinafore*, or *Iolanthe*, and merely state that the present set of *Patience* exemplifies exactly the same pellucid yet vigorous recording, the same beautifully poised balance between vocal ensembles—large and small—and the orchestra, and the same brisk, deft conductorial touch of Malcolm Sargent. The G. & S. addict will need \$15, not my advice to get the set, but for those unfortunates who are able to build up the set a record or two at a time, I might point out the most likely first choices:

No. 11073, parts 7 and 8, comprising Bunthorne's grand recitative, "Am I Alone?" and perhaps the most amusing air of the whole opera, "If you're anxious for to shine in the high aesthetic line;" and on the other side the duet between Patience and Angela, "Long Years Ago," with its haunting refrain, "He was a little boy." George Baker's performance of Bunthorne's part is really magnificent, far and away the best of the entire cast. He combines to perfection first rate comedy acting with superb singing.

No. 11077, comprising part 15, Lady Jane's despairing recitative—to her own double bass accompaniment—and melancholy air, "Silvered is the raven hair; and part 16, the brief girls' chorus, "Turn, oh turn in this direction;" and Grosvenor's fine song of the magnet and the silver churn. The late Bertha Lewis comes close to sharing Baker's top honors for the day, and Leslie Rands, while less distinctive an artist, sings his air—one of Sullivan's best—with appropriate dash.

No. 11078, part 17: Patience's popular "Love is a plaintive song", and part 18, the lively duet between Jane and Bunthorne, "So go to him," and that inimitable trio of the three officers gone aesthetic, "It's clear that mediaeval art alone retains its zest."

The opera is recorded in its entirety, except for a very brief cut in the overture. As in the earlier sets the girls' and men's choruses are models of perfectly drilled, yet completely spontaneous choral singing. Baker and Bertha Lewis are the stars, but Miss Lawson's Patience, while rather thin voiced, is neatly sung and the men's parts are all taken with something more than competence. Considered either as a performance or a piece of recording, a set like this is just about impossible to beat anywhere or by anybody. Its purchase price is money soundly invested in genuine, thorough, lasting pleasure.

R. D. D.

ORCHESTRAL

ROSSINI: *La Gazza Ladra*. Overture, played by the PHILHARMONIC ORCHESTRA OF BERLIN, under the direction of WILLIAM FURTWÄNGLER. BRUNSWICK 90188 (D12, \$1.50).

Rossini's overtures—with the exception of the "William Tell"—assembled perfunctorily and to an established formula, are often the only surviving music of his many temporarily successful operas. But even the overture of "La Gazza Ladra" is so comparatively rare that we listen with pleasure to this lively interpretation by the Maestro Furtwängler. Incidentally, the reference to thieving in the title is not inapplicable to Rossini himself: he borrowed freely from his own works, from Mozart (notably here, where he uses Mozart's device of giving the ideas and ornaments to the strings and voices, while the wind sustains the accompaniment), from Beethoven (later), and from many other composers.

Furtwängler does ample justice to Rossini's fondness for horns, and to his trick of harping on crescendo (which caused Rossini to be referred to in Paris as "M. Crescendo"), here developed with the heavy rhythm of a German waltz. On the whole, the brilliant overture is played with crisp freshness, very clearly recorded.

VON FLOTOW: *Alessandro Stradella*—Overture, played by a SYMPHONY ORCHESTRA conducted by DR. WEISSMANN. COLUMBIA G-50302-D (D12, \$1.25).

The Stradella overture is a war horse that has been confined pretty thoroughly to its stable in recent years, and for that reason, rather than for any surpassing interest of the music itself, it is pleasant to hear it once again. Dr. Weissmann is of course the ideal man to play it. He makes the most of both its warmly songful and deftly dynamic measures. The recording is considerably more pleasing tonally than it has been in most of the late Weissmann discs.

BOCCHERINI: *Minuet*, and HAYDN: *18th Century Dance*, played by STOKOWSKI and the PHILADELPHIA SYMPHONY ORCHESTRA. VICTOR 7256 (D12, \$2.00).

The beauty and dignity of Boccherini's music was greatly appreciated in his day; a contemporary, for his gentle, flowing genius, dubbed him "the wife of Haydn." But now we criticize him for his lack of force and variety. Only his "celebrated" minuet, a perennial favorite in programs of light music, attests his former popularity. Certainly it was high time that the minuet should be recorded electrically: Stokowski's acoustical recording was very good in its way, but not nearly so rich, so sensitive as the present issue. Here we can appreciate the fine shading of its principal theme, carried by the first violins, the delicate pizzicato accompaniment of the rest of the strings. The orchestra achieves some variety by bearing down heavily on the middle section and, apparently fearing that the music may soon pall upon its hearers, plays it at a tempo that would have made Boccherini raise his eyebrows.

To many the graceful Haydn dance will be more appealing—because less familiar—than the almost over-celebrated minuet. Husband Haydn appears in clean and starched 18th century dress. If ever there was a dated composer, Haydn was one: and caught at just the right date. With unaffected sweetness a flute and oboe answer the simple melody given out by violins.

MOSZKOWSKI: *Bolero in D Major* (from "Spanish Dances") Op. 12, No. 5, and *Spanish Dance in G Minor*, Op. 12, No. 2, played by the VICTOR CONCERT ORCHESTRA, conducted by ROSARIO BOURDON. VICTOR 22769 (D10, 75c).

The castanets of the Bolero rap out a more smartly authentic rhythm than the snaredrums of Ravel's *tour de force*; but the piece is about as Spanish as Mozart's "Turkish March" is Turkish. Played here with a skillful, almost military, precision, it could almost as aptly be called a "Polonaise."

After "Spanish Dance No. 1," No. 2, in G minor, is probably the most well-known of the series. Here again the flavor is not necessarily Spanish; rather it has a Gypsy atmosphere that might be found almost anywhere in Europe. Not so evenly played as the Bolero, nevertheless it too makes agreeable summer fare.

W. T. B.

INSTRUMENTAL

Piano

DEBUSSY: *Preludes* (First Book)—No. 1, "*Danseuses de Delphes*," No. 2, "*Voiles*," played by IGNACE JAN PADEREWSKI. VICTOR 1531 (D10, \$1.50).

Prelude number 1 is distinctly not dance music. Possibly it describes the mood of one who watches a group of dancing Delphic virgins. Debussy variously harmonizes a simple theme, never lost sight of in Paderewski's sympathetic interpretation.

Debussy is supposed to have admitted writing the preludes first, then seeking appropriate titles. The music of prelude number 2 at times seems to catch the nebulous mist of a fine veil, to describe its elusive folds; but more often the listener is made aware, here, of the blurred—not to say rasping—effect caused on disks even today by almost continuous use of the sustaining pedal.

Both numbers are technically well played, with a healthy clarity not always welcomed by delicately-livered Debussyites. The disc makes a happy companion to the coupling of two other preludes, "Minstrels" and "The Wind in the Plain," issued by Victor last January.

W. T. B.

Organ

BACH: *Fantasia in G minor*, played by LOUIS VIERNE on the Organ of Notre Dame Cathedral, Paris. COLUMBIA G-7173-M (D12, \$1.50).

Last March Columbia released a ten-inch disc (2384-D) of a Bach fugue in G minor ("Entr'acte from Grand Fantasia, Book 2, No. 4") played by Edouard Commette. Mr. Henry S. Gerstle, the most painstaking of all phonophiles in the search and correction of misleading labels, wrote in the April Correspondence Column, "... 'Book 2, No. 4' may refer to any of the several complete editions of Bach's organ works, no two of which are arranged in the same way, to my knowledge. In the second place, how the word, 'Entr'acte', which hitherto has been applied, obviously enough, only to stage works, crept onto the label is one of those unfathomable mysteries. The truth of the matter is that 2384-D is simpling the fugue of the great G minor Fantasia from Fugue. The Fantasia, played by the same organist, has been obtainable through the importers for some time back. Why Columbia has chosen to release the least interesting portion of the work only, is another of those unfathomable mysteries."

This month comes a recording of the G minor Fantasia, but not Commette's, thus partly clearing and partly further augmenting the mysteries. It is still unclear where the word "Entr'acte" came from; but the "Book 2, No. 4" I have discovered refers to the Peters edition of Bach's organ works. At any rate we now have the complete work, quite uncut. As a matter of fact, the fantasia and fugue were not originally connected. Prof. Dr. F. K. Griepenkerl, editor of the Peters edition, states that he was the first to place them in juxtaposition, on the strength of an old manuscript copy of the fantasia behind which the theme of the fugue is indicated as belonging to it. The marriage was a happy one—despite the fact that the fugue seems a trifle incongruously gay after the highly dramatic fantasia—and the pieces are almost invariably played together by organists. It is music of the highest Bachian grandeur and force, but for all the power and impressiveness of the fantasia, I cannot agree with Mr. Gerstlé in considering the fugue less interesting. Less aspiring, less brilliant it certainly is, but the masterly texture, the masterly working-out of the buoyant subject, surely deserves to rank with Bach's noblest creations in this form.

Not having heard the Commette (French Columbia) recording of the fantasia, I must presume that American Columbia had a very good reason for passing it over for the Vierné (French Odeon) version. Yet Commette's fugue disc was so beautifully clean-cut in both execution and recording, that one regrets not having the fantasia done in the same fashion. The Vierné recording has a very long reverberation period, is less clean rhythmically, and the parts are consequently considerably blurred. Yet withal, it is played with great dramatic power, and makes a highly exhilarating and impressive effect. No collector of organ records or of the works of Bach can afford to be without this noble C minor Fantasia and Fugue.

R. D. D.

SONGS

BRAHMS: *Von Ewiger Liebe* (Op. 43, no. 1) and *Ruhe, Süsse Liebchen Schatten* (Op. 33, no. 9), sung in German by SIGRID ONEGIN with piano accompaniments by FRANZ RUPP. VICTOR 7402 (D12, \$2.00).

The great Swedish contralto is a variable recording quantity. She has always been dependent in the concert-hall upon a sympathetic, responsive audience, which she obviously fails to receive when making records. Then, too, the microphone does not register the magnificence of her voice in anything approaching its true brilliance. Noting, however, the advance made in recent months in some other difficult cases, notably Elizabeth Rethberg's, it is not too much to hope that the present one may be remedied. Such a voice and art more than merit it!

The songs themselves are in the first instance at least Brahms at his height in the song-form and justify his place in musical history as the fourth of the great song writers. We thank the Victor Company for them and shall fervently hope for more. May we not have the Loewe *Walpurgisnacht*, the Schumann *Frühlingstraum*, Wolf's *Er ist's*, Strauss' *Cécilie* and other of a group that Madame Oegin sings so incomparably?

HOPPER-FIX: *By the Short Cut to the Rosses*, and DUFFERIN-BARKER: *The Irish Emigrant*, sung in English by JOHN McCORMACK with piano accompaniments by EDWIN SCHNEIDER. VICTOR 1528 (D10, \$1.25).

Need it be said at this date that John McCormack is the greatest singer of songs alive, that no one has ever sung Irish songs the way he does, that no diction is as clear or so easy of comprehension? Is there anyone who so triumphantly combines a vocal technique beyond compare with so great an artistry and that rarest of gifts, the ability to sing from the heart?

I am one of the staunchest advocates of unhackneyed repertoire and I would value some of the Bach, Mozart and Handel music which this great tenor sings, but it would be difficult to do anything but praise this disk and urge anyone who owns a phonograph to buy it.

R. B.

CHORAL

GRETCHANINOFF: *I Believe* (The Creed), and ARCHANGELSKY: *Lord, Listen to My Prayer*, sung by the Russian Metropolitan Choir, Paris. VICTOR 36040 (D12, \$1.25).

The Harvard Glee Club made the superb Credo of Gretchaninoff known in this country and thus performed an admirable service to Russian music here. The Creed is recited by a solo voice or rather intoned in the manner of the Russian Orthodox church against a choral droning bass which adds almost unearthly beauty to the simple words. In this instance the solo voice is one of the strange contra-tenors which were used for such extraordinary effects in the Don Cossack choir. It is very striking, the contrast in timbres heightening the emotional impressiveness of the music.

The reverse side is more conventional, but excellent none the less, and although the choral performance itself is not phenomenal the selections themselves make it a record to be starred.

TONFILM HITS

STOLZ: *Das Lied Ist Aus*—"Das Lied ist aus" (Frag' nicht, warum ich gehe) sung by MARCEL WITTRISCH, and "*Adieu, mein kleiner Gardsofficier*" sung by LIANE HAD, both in German, accompanied by the LEWIS RUTH BAND under the direction of the composer. VICTOR 56064 (D12, \$1.25).

The more one hears record of German tenors of the class of Wittrisch and Tauber the more one wonders why the bleatings and the squallings at the Metropolitan have had to be so prolonged. Marcel Wittrisch is the tenor who has created such a Berlin sensation in the rival of *Zigeunerbaron*. He has recorded extensively in Europe and his repertoire is similar in vein to that of the more renowned Richard Tauber. The present record, from an operetta by the composers of *Zwei Herzen* (judging by this music it is but a poor imitation) is made notable by the exquisite singing of Herr Wittrisch. He sings quietly, without stress or forcing, gives meaning to every word seems to possess a distinct style of his own. If this record is a sample of his others, we will hear many more of them before long.

R. B.

TEMPO DI MODERNAGE

The Incomparable Tapper

IT must be a year or more since *Bill* ("Bojangles") *Robinson* made his phonographic debut in a disc that is still cherished in the libraries of devotees of the livelier rhythms, also—I hope—in a number of collections purporting to concentrate in more "serious" fare. Anyone who has seen and heard Robinson in the flesh will need no recommendation for a discographic transcription of his amazing work, nor will anyone who heard the earlier record (Brunswick 4535) need stimulus to purchase the new one. Hence I commend it especially to other lovers of rhythm whether it be in the works of sternest classical form or the bright young men of Tin Pan Alley. The novice or even expert tap dancer will find Robinson's routines invaluable study material, and to others they will furnish a genuine rhythmic thrill. The record is Brunswick 6134, and the pieces are *Keep a Song in Your Soul* and *Just a Crazy Song*. As before the sensational tapping is augmented by a first rate orchestra and some amusing patter by Robinson, also in the first piece a helpful naming of the various rolls and steps employed. A starred disc.

Venuti-Trumbauer-Five Pennies

It is good to see our old jazzical friends back again in top form. *Trumbauer*, has been an infrequent contributor to record lists lately, but now he appears, for the first time under his own name, under the Brunswick label (6146) with two hits from "Crazy Quilt", the title song done in a peppy infectious performance, and a splendid version of *In the Merry Month of Maybe*, done in restrained, not over-hot, fashion, and marked by remarkably fine sonority and orchestral coloring, to say nothing of the attractive rhythmic animation one always finds in his recordings. *Venuti* appears under two flags, in *Pardon Me* and *Little Buttercup* on Okeh 41506, and *Little Girl* and *Tempo di Modernage* on Columbia 2488-D. *Pardon Me* and *Little Girl* are played with easy zest, but are more conventionally treated than the other two pieces, both of which are in *Venuti's* best vein, with his own virtuoso fiddling (what other popular violinist is equal to such harmonics?), *Ed Lang's* guitar, and a clever pianist starring. Note particularly the genuinely tender feeling in *Little Buttercup* (giving the lie to the general misconception that hot jazz is necessarily rough and noisy), and the fascinating final cadence of *Tempo di Modernage*. *Red Nichols* and his *Five Pennies* are less striking in the *Crazy Song* and *You Rascal You* (Brunswick 6133), but his performances are no less original and effective. I like especially the powerful bass and timpani work in the former piece, and the restrained sotto-voce treatment of the latter. The accompaniment to the vocal chorus is extremely clever.

Louis and the Duke

The two premier Negro bands show up rather unequally this month, for *Louis Armstrong* is far from meeting the standard set by the Duke. Nevertheless his *Sleepy Time Down South* and *You Rascal You* (Okeh 41504) contain some fine sonorous playing, and *Louis's* own singing and Mephistophelean laugh-

ter in *You Rascal You* are highly notable. Little *Joe* and *Them There Eyes* (Okeh 41501) are more conventional fare, the orchestral tone in the former and the sprightly rhythm of the latter alone give them much character. *Ellington*, on the contrary, is at his best in *Limehouse Blues* and *Echoes of the Jungle* (Victor 23283), a disc that will amaze even those who are familiar with the Duke's achievements in the past. The elaborate texture and diabolically ingenious arrangements will astound even the student of such modern orchestrators as Ravel and Stravinski.

Rhythm Kings

The *Rhythm King's* Victor releases have been steadily growing in interest. Wisely they make no attempt to emulate the textural ingenuities and sonorities of *Ellington*, but they have developed their somewhat thin washboard style into something highly distinctive in its own right. Best of their current releases in *Call of the Freaks* ("Stick out your can, here comes the garbage man"), a superb performance, featuring one progression in particular that is as effective as any I have ever heard in a jazz record. The coupling is a bright performance of *You Salty Dog*—an alias for *You Rascal You* (Victor 23279). The Kings play and sing *Please Tell Me* and *Who Stole the Lock?* on Victor 23283 in very witty and infectious fashion. The jaunty *Every Man for Himself* (22719) is in similar style (note the tricky ending), but the coupling is more singular fare—A Porter's *Love Song* to a Chambermaid, a strange lyric set to a soulful tune.

Miscellaneous Hot Bands

King Carter, of Minnie fame, returns on Columbia 2504-D to turn in a very sad and songful performance of *Moanin'*, distinguished by some fine timbres, and a highly vivacious and fleet *Blue Rhythm*, also notable for unusually fine tone qualities. A fine disc. *Clyde McCoy's* performances of *Black and Tan Fantasy* and *Nightmare* (Columbia 2466-D) are superficially highly sensational, the tonal hiccoughs alone guarantee the disc some measure of fame. But most of these tricks date from the early *Ellington* discs, and *McCoy*, despite some fine tone colors, plays too heavily and self-consciously to make the same effect that the Duke did. *Connie's Inn Orchestra* appears under the Victor label with two well-balanced discs, 22698 and 22721. The former couples an attractively vigorous performance of *Roll On Mississippi* and a well arranged *Moan You Moaners*, and the latter couples a songful *Singin' the Blues* with a sparkling virtuoso version of *Sugar Foot Stomp*. *Blanche Calloway* is hardly up to her earlier standard; her best performances this month are danceable but not distinctive versions of *Look's Like Susie* and *Without that Gal* (Victor 22733), and a catchily treated *Make Me Know It* (22736)—coupled with *McKinney's* attractive *Wherever There's a Will*, notable for an interesting sotto voce chorus. *McKinney* also plays a zestful *I Want Your Love* (Victor 22683), coupled with *Earl Hines's* *Sister Kate*, very slow and hot, with a quiet wa-wa chorus. For Okeh (8891) *Dixon's Pencils* do informal, rowdy, catchy versions of *Who Stole the Lock* (with barnyard imitations) and *Pete the Dealer in Meat*. *Cab Calloway* is rather disappointing in a slow but frantic *Black Rhythm* and a 6 or 7 Times (Brunswick 6141) that is hardly comparable to the memorable Okeh version.

DANCE

1931 Follies

DO the New York is the best musical number from the new edition of Ziegfeld's Follies. *Ben Selvin* gives it a spirited performance on Columbia 2499-D (coupled with an energetic Hikin' Down the Highway), and *Arden and Ohman* likewise treat it vigorously on Victor 22726, coupled with another Follies hit, Here We Are in Love, rather less colorful. But engaging as these versions were, they were quickly displaced when the *Casa Loma* orchestra came along on Brunswick 6150 with an absolutely knock-out performance, beautifully arranged and executed with a fine feeling for sonorities and strong rhythms, making it a piece of music far finer than one had previously imagined. Help Yourself to Happiness, on the other side, is also from the Follies. It is a suaver tune, and while played in a very deft, swinging arrangement, it can hardly hope to equal the superb performance on the other side.

Band Wagon; Crazy Quilt

Leo Reisman is aided by *Fred Astaire* as choruser in A New Sun in the Sky and I Love Louisa from "The Band Wagon" (Victor 22755). The former is a gracious tune, admirably suited to Reisman's treatment. Louisa, a German importation, is low comedy, sung and played in pidgeon and real German to amusing effect. *Smith Ballew* also plays Louisa (Columbia 2503-D); his comedy is not as effective, but his performance is the more spirited. The coupling is a nicely swinging What Is It? The hits from "Crazy Quilt", played by *Frankie Trumbauer* for Brunswick, are reviewed under the hot records, but their clever treatment is not so extreme but what they will be appreciated by any dancer.

Best Ballroom Discs

Picking out only the cream of the many releases, I name first *Hal Kemp's* boisterous, exceedingly clever arrangement of Whistles—a veritable dance apotheosis of 57 varieties and horns—coupled with an attractive version of Mary Jane, deftly scored with a flute and piano conspicuous (Brunswick 6110). *Leo Reisman* proffers several well turned performances, best of which are the buoyant It's the Girl and the very quiet Take It From Me (Victor 22757). *The Knickerbockers* and *Ben Selvin* star for Columbia, the former with one of Berlin's best tunes, Me, dashed off with grand spirit, and coupled with a smoothly flowing Slow But Sure (2502-D). The latter plays a high spirited Nobody Loves Nobody and a vivacious My Sweet Tooth Says Yes But My Wisdom Tooth Says No, featuring some good fiddle work (2501-D). Brunswick's best, beside the fine Kemp disc already mentioned, are 6119, with *Abe Lyman* highly buoyant in Looks Like Love and I'm Gonna Get You; 6114, *Jack Denny* attractively songful in Nevertheless and Stories; and 6118, *Loring Nichols* in a suave Love is Like That, and *Isham Jones* in a brisk You Don't Know What You're Doing.

POPULAR

Stardust

VICTOR YOUNG leads the Brunswick Orchestra in his own paraphrases of Carmichael's great tune, Stardust, and the currently popular I Surrender Dear (Brunswick 20100, a twelve-inch disc). The Surrender Song is given ambitious, highly melodramatic treatment, with *Frank Munn* valiantly shouting the trite lyric to some gorgeous orchestral embroideries. It's clever, but pretty pretentious except for the contrasting brisk episodes featuring the *Boswell Sisters*. The performance on the other side, however, is one of the most remarkable popular recordings since Brunswick's great disc of Alexander's Ragtime Band. Here the recording again is amazingly fine (why do so few classical discs approach such technical perfection?), and the music is a treat from start to finish. The *Boswell Sisters* share honors with Young. Indeed their versatile and virtuosic singing here is positively astounding. I wonder how many opera divas could emulate the technical skill displayed here! The orchestration is elaborate, highly decorative and colorful, but never empty or bombastic, and aided by a fine harmonization scheme, it comes off beautifully. And since the melodic material itself is first rate, the brilliant development lifts it into a super-popular class.

The *Boswell Sisters* may be heard again in It's You and It's the Girl (Brunswick 6151), this time accompanied by those hot masters, the *Dorsey Brothers*. Again the singing is scintillating, but the accompaniments here are designed to appeal only—but strongly—to the hot jazzically inclined.

FOREIGN

Spanish - American

DEPENDABLE *Margarita Cueto* furnishes the best vocals: Léhar's Cancion del Hada Vilya and Serrano's El trust de los Tenorios (Victor 30105), and Léhar's Eva waltz and Gregh's Sala tu ventana (V-30406). The best conventional dance discs are Brunswick 41346, the *Orquesta Brunswick de Concierto* in Padilla's Violetera (used in Chaplin's "City Lights") and an attractively melodic Amapolo by Lacalle; and Victor 22729, *Don Azpiazu's Havana Casino* Orchestra in a smooth Green Eyes, and a more piquant and rhythmical Wanna Lot of Love, with a clever chorus in Spiggoty English. More singular and authentic fare is to be found on three Brunswick discs. On 41266 *Los Castillians* play a rousing tune, Atzimba, done in highly vivacious fashion and spiced with some very clever musical quotations. On 41319, the *Orquesta Tipica Julio de Caro* (of Argentina) plays two tangos, Reoveco and Loro Viejo, that are very curious indeed. The material and treatment are ingenious but extremely eccentric. The crisp pizzicati are highly effective. On 41349, the *Orquesta Tipica Torreblanca* plays a very gracious Gavota by Salazar, an excellent ballet piece of fine Mexican coloring. On the other side are two Mexican dances by Fraga, Gloria and Sonadora, featuring the brilliantly rhapsodic fiddling of *B. Zarate*. All of these discs make interesting novelties, but the last two are particularly stimulating. RUFUS

New European Releases

Orchestral

- Borodin: Prince Igor ballet music, complete, Agreneff—Russian Opera Chorus and Symphony Orchestra (French Odeon—2 D12s, 1 D10)
 Bruneau: Virginie—Ballet and Quadrille, Bruneau—Sym. Orch. (French Columbia)
 Chabrier: Roi malgré lui—Fête Polonaise, Pierné—Concerts Colonne (French Odeon)
 Chabrier: Joyeuse march and Habanera, Gaubert—Sym. Orch. (Fr. Col.)
 Honegger: Pastorale d'Été, Honegger—Sym. Orch. (Fr. Odeon)
 Humperdinck: Hänsel und Gretel—overt., Minssart—Paris Philharmonie (Parlophone)
 Lalo: Roi d'Ys—overt., and Divertissement—Andantino, Coppola—London Sym. Orch. (Fr. H. M. V.)
 Lalo: Scherzo, Rhené-Batôn—Pardeloup Orch.; and Franck: Psyché—Jardin d'Eros, Coppola—Paris Conservatory (Fr. H. M. V.)
 Massenet: Les Erinnyes, Cohen—Sym. Orch. (Fr. Col.—3 discs)
 Massenet: Les Erinnyes, complete, Francis Casadesus—Paris Symphony (Fr. Odeon)
 Méhul: Jeune Henri—overt., Wolff—Lamoureux Or. Polydor-Brunswick
 Mozart: Symphony in C, No. 34, Blech—Berlin S. O. H. (Ger. H. M. V.)
 Strauss (Joseph): Delirien—Waltz, Melichar—Berlin Phil. (Polydor-Brunswick)
 Tchaikowsky: Eugen Onegin—Polonaise and Waltz, Jarnefelt—Stockholm Royal Opera Orch. (Parlophone)

Piano

- Debussy: Reflets dans l'eau; Liadow: Music Box and Prelude, Moriz Rosenthal (Parlophone)
 Strauss-Dohanyi: Schatzwalzer, J. M. Darré (Polydor-Brunswick)
 Strauss-Grünfelt: Soirée de Vienne, Rehberg (Polydor-Brunswick)

Chamber Music

- Beethoven: Violin Sonata ("Spring"), Op. 24, Blanche Selva and Jean Massia (Fr. Columbia)
 Beethoven: Quintet in E flat, Paris Symphony soloists (Artiphon)
 Mozart: Trio in E minor, No. 3, Trio de la Cour de Belgique (Fr. Columbia)

Songs

- Balfe: Harp that once through Tara's Halls, and Garden where the praties grow, McCormack (H. M. V.)
 De Séverac: Aubade and Ma poupée chérie, Claire Croiza (Fr. Col.)
 Strauss (Richard): Coecilie, and Sjöberg: Tonerä, Melchior (Polydor-Brunswick)
 Strauss (Richard): All' mein Gedanken, Hat gesagt, Schlechtes Wetter, Ständchen, Elisabeth Schumann (H. M. V.)

Operatic

- Iolanthe, abridged opera, Columbia Light Opera Co. (Eng. Col.—6 discs)
 Magic Flute—Pamina's Air, and Figaro—Letter Duet, Brothier and Guyla (Fr. H. M. V.)
 Magic Flute—Bildnisarie, and Così fan tutte—Der Odem der Liebe, Julius Patzak (Polydor-Brunswick)
 Marouf (Rabaud)—Savetier du Caire, André Gaudin (Polydor-Brunswick)
 Otello—La tempesta and Fuoco di Gioia, La Scala Orch. and Chorus (Fr. Col.)
 Virginie (Bruneau)—Air de Virginie, Germaine Féraldy (Fr. Col.)

Ancient Instruments

- Bach: English Suite in E minor and Fantasie in C minor, Landowska, Harpsichord (Fr. H. M. V.)
 Destouches: Gavotte du bouquet and Tambourin du triomphe, Société des Instruments Anciens (Fr. Col.)
 Stamitz: Sonata in D for viola d'amour and piano, M. L. Goldis and Alois Melichar (Polydor-Brunswick)

Recitation

- Baudelaire: Parfum evotique and Squelette laboureur, Tony Gregory (Hébertot)
 Turgenieff: Assia, and Pushkin: Eugene Onegin, Maria Guermanova (Hébertot)

Miscellaneous

- Aldershot Command Searchlight Tattoo, 1931 (H.M.V.)
 Seance Recording: Mrs. Meurig Morris in a trance address (English Columbia)
 American Indian Songs, Chief Os Ko Mon (Fr. Odeon—3 discs)

Lilli Lehmann Re-pressings

The Parlophone Company in English has recently made some fresh pressings from the German Odeon matrices of the recordings made by Lilli Lehmann in 1907. A limited number of sets are available through several American importers. Two twelve inch discs and six ten and three-quarters inch discs comprise the set. The pieces sung are the Briefarie and Rachearie from Don Juan; Violetta's aria from Traviata; the Cavatina and Empfangen diesen Schwesternkuss from Norma; the letter duet (with Hedwig Helbig) from Figaro and Ich wähe mir den Muntern from Così fan tutte; Ach ich liebte and Martern aller Martern from Seraglio; Leonora's air (3 parts) and the Crucifix duet (with Helbig) from Fidelio. For many years these recordings have been extremely difficult to obtain, and their re-edition is an invaluable boon to teacher, students, and admirers of one of the greatest singers of all time.

Current Importations

Organ

BUXTEHUDE: *Prelude and Fugue in E...* ARTIPHON 12083 (D10).

BACH: *Little Prelude with Fugue in B*, and MICHELANGELO-ROSSI: *Toccata*, played by FRITZ HEITMANN. MUSICA SACRA B 4528 (D12).

The Artiphon disc doesn't name the organist who plays the Buxtehude prelude and fugue; his modesty is not claiming credit for the performance is perhaps accounted for by the rather slipshod performance. This makes the third Buxtehude work to be recorded. See also the Cembalo Trio reviewed in July and another prelude and fugue released domestically by Brunswick last month.

The Heitmann performances are interesting, despite the organist's weakness for tremendous fortissimos and crescendos which tax the otherwise good recording to the point of severe variation in both pitch and tone. The Bach piece is delightfully cheerful and energetic, with a happy-go-lucky fugue subject—eminently whistleable by the way—that is treated rather more quietly than one would expect. The bombastic show piece on the other side has me puzzled. What Michelangelo is meant? Did the sculptor ever compose? If so the musical dictionaries contain no mention of the fact. There are a dozen different Rossis, but from the evidence of the idiom employed the *Toccata* is obviously of late nineteenth century origin. It has small musical value.

Church Music

RHEINBERGER: *Salve Regina*, and GROSS: *Emitte spiritum*. Sung in Latin by the GREGORIUS CHOIR OF THE LIEBFRAUENKIRCHE, ZUERICH, conducted by HERMANN ODERMATT. CHRISTSCHALL 44. (D 12).

GREGORIAN: *Stabat mater*, and ANON: *O Haupt voll Blut und Wunden*. Sung in Latin and German by the WHITE FATHERS CHOIR. CHRISTSCHALL 58. (D 12).

I imagine that this motet "*Salve Regina*" is about the only composition of Rheinberger's, other than some for organ, which has been recorded. Although his fame both as performer and composer on that instrument remains very great, his numerous other works in every field are already nearly forgotten. Judging from this sample, however, it seems that we have perhaps been somewhat unjust. The melodies are occasionally a bit facile, but the piece presents scholarly and effective workmanship plus real emotional content—a combination too rare in these days. Certainly I should consider it superior to most of the Bruckner recordings. Whether Rheinberger is as successful in the larger choral forms, I cannot say, but I should like the opportunity to discover. The effect is much helped by the feeling and appreciative performance, and by the unusual clarity of the recording. Of Professor Karl Gross of Vienna, the author of the eight-part

Whitsuntide Gradual "*Emitte spiritum*," dedicated to the Gregorius Choir, we are told that he is a sacred composer of recognized merit and success, with two masses and numerous motets already to his credit. This number is not an entire success.

The only Gregorian selection presented is a version of the celebrated mediaeval hymn "*Stabat mater dolorosa*," including the versicle and prayer intoned by the priest. Although of great beauty, it is not sung with quite all the lightness or flexibility one could desire; one must, however, be thankful for the fact that there is no trace of an organ. The arrangement and performance of the famous chorale seem a little too austere to give it its full beauty.

ROBERT H. S. PHILLIPS

MITTERER: *Karsamtags-Antiphon mit 5 Stimm. Magnifikat*, and GREGORIAN CHANTS—*Pater Noster* and *Veni sancte spiritus*, sung in Latin by HERMANN WEBER, with the PADERBORN DOMCHOR (in the Mitterer work) conducted by Prof. SCHAUERTE. MUSICA SACRA B-4529 (D12).

This is far and away the best of the Musica Sacra and Christschall records that I have heard. The Gregorian Chants are sung simply and effectively, unaccompanied, except for the organ preludes and postludes. Ignaz Martin Mitterer (b. 1850), a Tyrolese priest and Kappellmeister, is known as one of the best modern exponents of the Palestrina style. If more of his myriad church works compare favorably with the present Antiphon it is a shame that they are not more generally known in this country, for it is a first rate piece of choral writing, not unworthy even to be couple with the Georgian Chants on the other side of the disc. The performance is excellent and the recording good except for a very marked echo (the recording was made in the Paderborn Cathedral.)

SCHUBERT: *Die Allmacht* and PAX VOBISCUM ("Der Friede sei mit euch"), sung in German by LEO SCHÜTZENDORF, with piano accompaniments by MAX SAAL. CHRISTSCHALL 67 (D12).

Christschall issues the first recordings of these Schubert songs (that is, in the original versions—there is a choral record of *Die Allmacht* ("Great is Jehovah"). Herr Schützendorf boasts a richly eloquent bass voice and employs it tastefully.

FRANCK: *Panis Angelicus*, and DUGETS *O Salutaris Hostia*, sung in Latin by LOUIS VAN DE SANDE, accompanied by violin, 'cello, harp, and organ. CHRISTSCHALL 54 (D12).

FRANCK: *Ave Maria*, sung in Latin by MARIA ODERMATT-PRODOLLIET, and MOZART: *Sub tuum praesidium*, sung in Latin by MARIA ODERMATT-PRODOLLIET and HERMANN ODERMATT, with organ accompaniments. CHRISTSCHALL 45 (D12).

Van de Sande's singing is even more devout than Schützendorf's and considerably less effective. His performance of *Panis Angelicus* holds little interest, but the Duguet hymn is done with greater warmth

and finish. (Duguet is the Kapellmeister of the Cathedral at Lüttich.) The palpitating sentimentalism and amazing tonal unsteadiness of both soprano and tenor entirely destroy the inherently small musical significance of the other disc.

HYMNS (arr. HUMPERT)—*St. Raphael* and *St. Michael*, sung in German by GERTRUD BAUMANN, WEBER, with chamber orchestral accompaniments. MUSICA SACRA A-28 (D10).

GRAU: *Jesukindlein komm zu mir*, and DOMBROWSKI (arr.): *Ein Haus voll Glorie*, the first sung by BAUMANN-PESCHKEN-WEBER, the latter by BAUMANN solo, with chamber orchestral accompaniments. MUSICA SACRA A-25 (D10).

GRAU: *Ave Maria*, and MOZART: *Laudata Dominum*, sung in Latin by GERTRUD BAUMANN, with string orchestra. MUSICA SACRA B-4526 (D12).

Although also devout in tone, the performances here are all vastly superior musically to those for Christshall. The hymns are in the best Teutonic sturdy tradition and the singing is firm and fairly accurate, methodical but not sentimental.

VICTOR SPECIAL RELEASES

The Victor catalogue has been enriched during recent months by several works listed in South American, sectional, and other special releases. Undoubtedly they will soon be made available in the regular supplements. Meanwhile they may be obtained on order through leading importers and other larger dealers.

Besides the Bach Mass in B minor (Set M-104, \$25.50), mentioned on page 249 of the May 1931 P. M. R. and reviewed in detail in the August 1930 P. M. R., there is another set added to the Victor masterpiece series, Beethoven's violin sonata in D, Op. 12, No. 1, played by Yehudi Menuhin and Herbert Giesen—M-91, \$6.50. On the sixth record side Menuhin and Giesen play the Andante sostenuto from

Mozart's violin sonata in C, Köchel 296. Menuhin here surpasses even his fine work in the Bach sonata in C, No. 5 (reviewed in the October 1930 P. M. R.), and as the Beethoven work is a youthful one, it is much better suited to the *wunderkind's* grasp than the more abstract work of Bach.

The other special releases include two twelve-inch discs from the Chicago Symphony under Stock, and a set of eight ten-inch discs by the Victor Salon Orchestra under Shilkret. Dr. Stock conducts his own Symphonic Waltz, Op. 8, on Victor 7387, and the March from *Tannhäuser* and Prelude to Act II of *Lohengrin* on 7386. The familiar Wagnerian excerpts are one in powerful, heavy fashion, in Stock's characteristic vein, and by virtue of superior recording and well rounded orchestral playing are probably the best phonographic versions of the pieces yet available. The conductor's own work is his first to be recorded—an indication that Dr. Stock views himself more modestly as a composer than many conductors with fewer and less worthy works to their credit. The Symphonic Waltz, while a favorite in Chicago, is practically unknown elsewhere. It reflects its author to the life, a little labored, lacking lightness of touch, overwhelmingly sincere, richly but not cloyingly melodious. Shilkret and the Victor Salon Orchestra devote themselves to the compositions of William F. Woodin, who has displaced Ambassador Dawes as the premier American businessman-composer. The pieces run in typical salon channels: Gypsy Love Song, Pensee sentimentale, Temple Dance, Cradle Song, Souvenir de Montmartre, etc., etc., facile enough but of scant originality or distinction. Shilkret, as usual, makes the most of the music. Finally there are two ten-inch records from the Choir of St. Bartholomew's Church, New York City. The excellent recording gives a good idea of the singing of this noted church choir under its conductor, David McKay Williams, but the selections chosen are from the less significant pages of church music: How Blest are They, Souls of the Righteous, Sun of My Soul, and Hark, Hark, My Soul.

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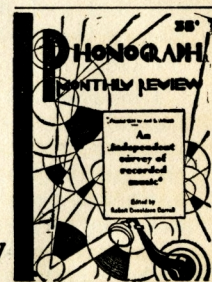
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